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The Daily Universe

Brigham Young University 374-1211 Ext. 2957 Provo, Utah Vol. 31 No. 78 Monday, January 9, 1978



Filmdom's Howard Hawks,
his legacy lives on at BYU

(See pages 2-3, 10-11)



Photograph by Nelson Wadsworth
Hawks, at 81, reminisces about his career in film-making with writer James D'Arc at the time Hawks donated his collection of manuscripts to BYU.

Freak wreck in Tennessee results in leg amputation

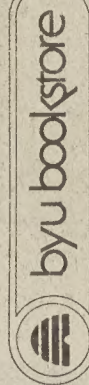
A BYU student lost a leg as a result of a freak accident over the Christmas holidays. The accident occurred Dec. 23, when Mike Tidwell and his brother Chris were driving home from Tullahoma, Tenn. Mike is at home now and "he is in good shape — recovering rapidly," Chris said. "He'll probably be back in school next fall."

Chris sustained minor injuries in the accident. "It hurt my knees and bruised me good," he said. Chris is a freshman at BYU.

The highway patrol reported that the tow truck was a '77 Ford one-ton truck and it was towing a '71 Chevrolet. The Tidwells were driving a '75 Monza.

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the value of the Hawks Collection to the LDS scholar and film-maker lies chiefly in Hawks' constant struggle for independence from forces which would compromise his artistic wishes, his romantic approach to realism, his concern for moral values and his emphasis on good, solid story content in his films.

Hawks' life before becoming deeply ingrained in films could well have stood alone, almost as thrilling and adventure-packed as one of his films. He was born in Goshen, Ind., in 1896. In his youth, he took academics seriously. He attended Phillips-Exeter Academy and Cornell University. After his family moved to southern California, he became interested in films.

Hawks served a stint as a second lieutenant in the Army Air Service in France during World War I and after the war went to work in the story department at Jesse Lasky's Famous Players-Lasky studio (later to become Paramount Pictures). His intense interest in hunting, aviation, race car driving, boating, photography and horses were brought into play in his films.

Shortly after his arrival at the studio, Lasky told the future director, then in his 20's, to go out and get at least 40 stories during the next year. Six weeks later the job was done. Hawks had purchased stories from Jack London, Zane Grey, Joseph Conrad and other prominent writers. He was soon highly respected for his ability to obtain good stories for films and to adapt contemporary literary works to the screen. This experience accounts for his involvement in scripts to his films and his ability to work with some of Hollywood's best screenwriters, like Jules Furthman, Ben Hecht, Raymond Chandler and Charles McArthur.

Hawks had a knack not only for a polished ability with the written word, but for discovering new talent. Basso-voiced Lauren Bacall was a fashion model when Hawks discovered her in the early 1940's. He put her together with future husband Humphrey Bogart in Hemingway's "To Have and Have Not" (1944) and again in the successful if illogical film version of the suspenseful Raymond Chandler mystery "The Big Sleep" (1946).

"I needed a girl who could stand up to Bogart's insolence and be as insolent to him as he was to others," Hawks said recently. "Bacall did it beautifully."

The vivacious Carole Lombard and Jane Russell were also Hawks discoveries. Even southern novelist William Faulkner, whose pecuniary earnings as a writer forced him to work as a clerk at Macys in New York, was brought into the industry by Hawks. Six of Faulkner's unpublished, unproduced scripts are in the Hawks Collection at the Lee Library.

Hawks' virtuosity with talent also gave him an uncanny ability to bring out latent abilities in a performer as well. And who could be more "latent" than John Wayne? "In making westerns, I've worked just with John Wayne," Hawks once said in an interview. "He is by far the best. I'm trying to visualize a pretty good western story now (1970) with somebody else in it and I'm having difficulty. I know Wayne is not suitable for it, but I'm going to miss his power and his force. He makes me work awfully hard. But he is so good and I know what to write for him and more or

(Cont. on p. 10)

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Y slips by 16th-ranked Aggies

By DICK HARMON
Assistant Sports Editor

In what may have been the most exciting BYU basketball game ever Saturday, pessimists who left early were robbed, while those remaining needed a truckload of extra dry.

The Cougars, 85-84 double overtime victory over 16th-ranked Utah State Saturday was a game Head Coach Frank Arnold said his club was fortunate to win.

"If they (Utah State) would have won it, I'd say they would have been fortunate too," a happy Arnold told the press afterwards.

"It seemed both teams looked for ways to give the game away going down the stretch," he said.

"I'll tell you, I wanted to take Greg Ballif and kiss him. There's a guy you love to have with the ball in that situation.

Arnold was referring to a basket made by the 6-4 freshman with six seconds left in the regulation period that sent the game into its first overtime.

After USU guard Oscar Williams tossed in two foul pitches with 13 seconds left, giving the Aggies a 74-72 lead, Ballif ended up with the ball in the right corner and with 22.918 pairs of eyeballs looking on, launched a 25-foot shot that tied the game 74-74, forcing an overtime.

From there BYU took the lead in the first overtime only to see USU fight back to tie it up four points and five minutes later at 78-78.

In the second overtime, both teams regained composure, but BYU scored seven points to the Aggie's six, including two free-throw tosses by Arnold's pressure foul shooter Greg Anderson, to win the game 85-84.

The Cougars led throughout most of the game, holding as much as a 13-point lead at one point in the second half. Arnold said his men were able to do everything in their game plan defensively but faltered several times offensively and were taken back by the Aggie success at the foul line.

Arnold said they felt before the game they needed to contain USU's early release and fast break, as well as shutting down the inside game of Mike Santos and Brian Jackson. The USU fast break was defended well Saturday, and the Aggie big men made most of their shots from the outside and from the foul line.

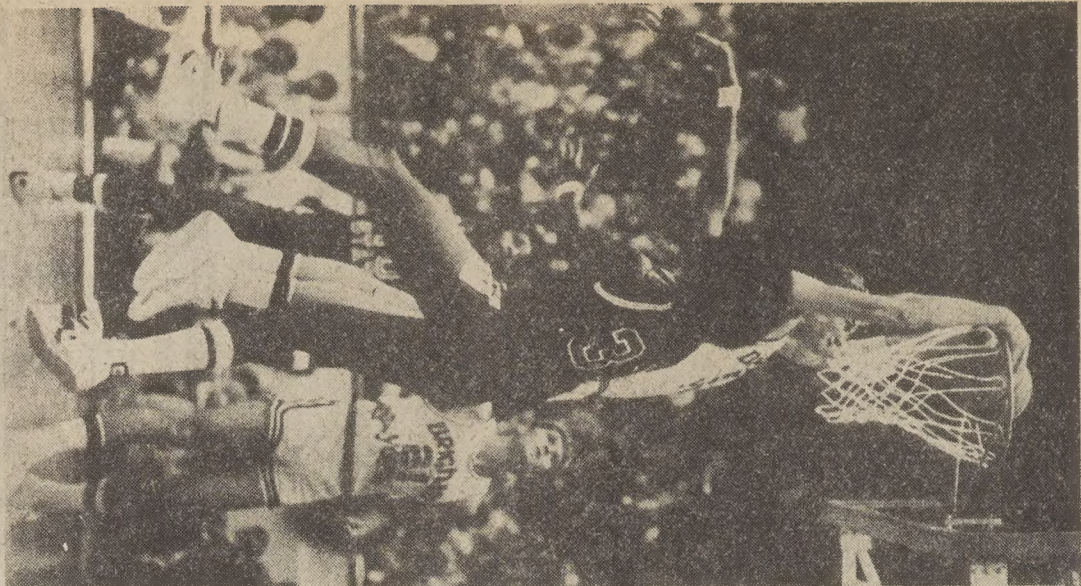
While playing good ball at times, every BYU starter made mistakes which could have cost them the game. Guard Dan Ainge later said he could not explain what happened to his and Scott Runia's ball handling. Not only was everyone guilty of turnovers, but Arnold said he was shocked to see some of his

normally solid shooters at the line. Greg Anderson (80 percent), Alan Taylor (57 percent), and Keith Rice (53 percent) miss charity tosses which would have given BYU the game going away during regulation.

The statistics were practically the same except for rebounding 35-44 (USU) and turnovers 27-21 (USU)

Freshman Dan Ainge led BYU scorers with 23 points including nine of nine from the line, 12 assists and three steals. Alan Taylor and Glen Roberts had five points apiece and despite being limited to 28 minutes playing time each, Taylor had 10 rebounds and Roberts had nine.

Scott Runia and reserve Kevin Nielsen, each scored 14. Keith Rice tallied 12 while Greg Ballif and Greg Anderson pumped in six each.



Unlabeled Photos by Lyle Savast
BYU's 6-10 center Alan Taylor slams home two points during the second overtime in Saturday's 85-84 victory over Utah State.

Woman's team Third in Classic

By DEBBIE BOOTHE
Monday Magazine Sports Writer

What the men did in double overtime by one at the Marriott Center, the women did in single overtime by three at the Special Events Center.

The Cougar women's basketball team took third place honors Saturday night in the first Copper Classic, defeating the Utah State Aggies 71-68.

Tournament champion Utah recovered from a cold first half to beat the Weber Wildcats 68-64 to take first place in the tournament.

In first round action Friday night, Weber out-ran and outscored the Aggies 82-70. The Cougars, in what Coach Courtney Leishman called "the worst game we've played all season," lost 65-51 to the Utes, who are now coasting confidently on a 26 game home-court winning streak.

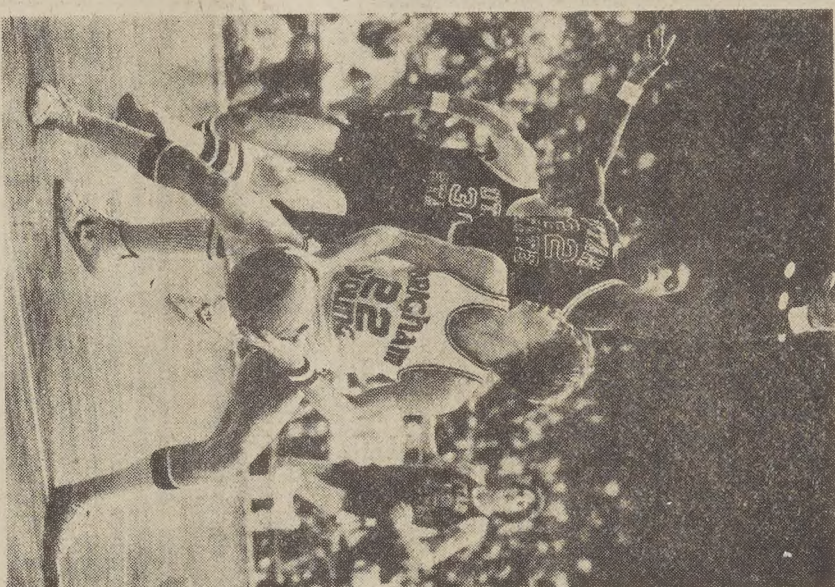
Tina Gunn, BYU's 6-4 center, with 26 points, 13 rebounds against the Utes, and 23 points, 21 rebounds against the Aggies, was named to the All-tournament team.

Also named to the tournament team were Aggie forward Jerrie McGahan, Weber guards Ann Ayon, del and Penny Wanberg, and Ute Lori Parrish, also named MVP.

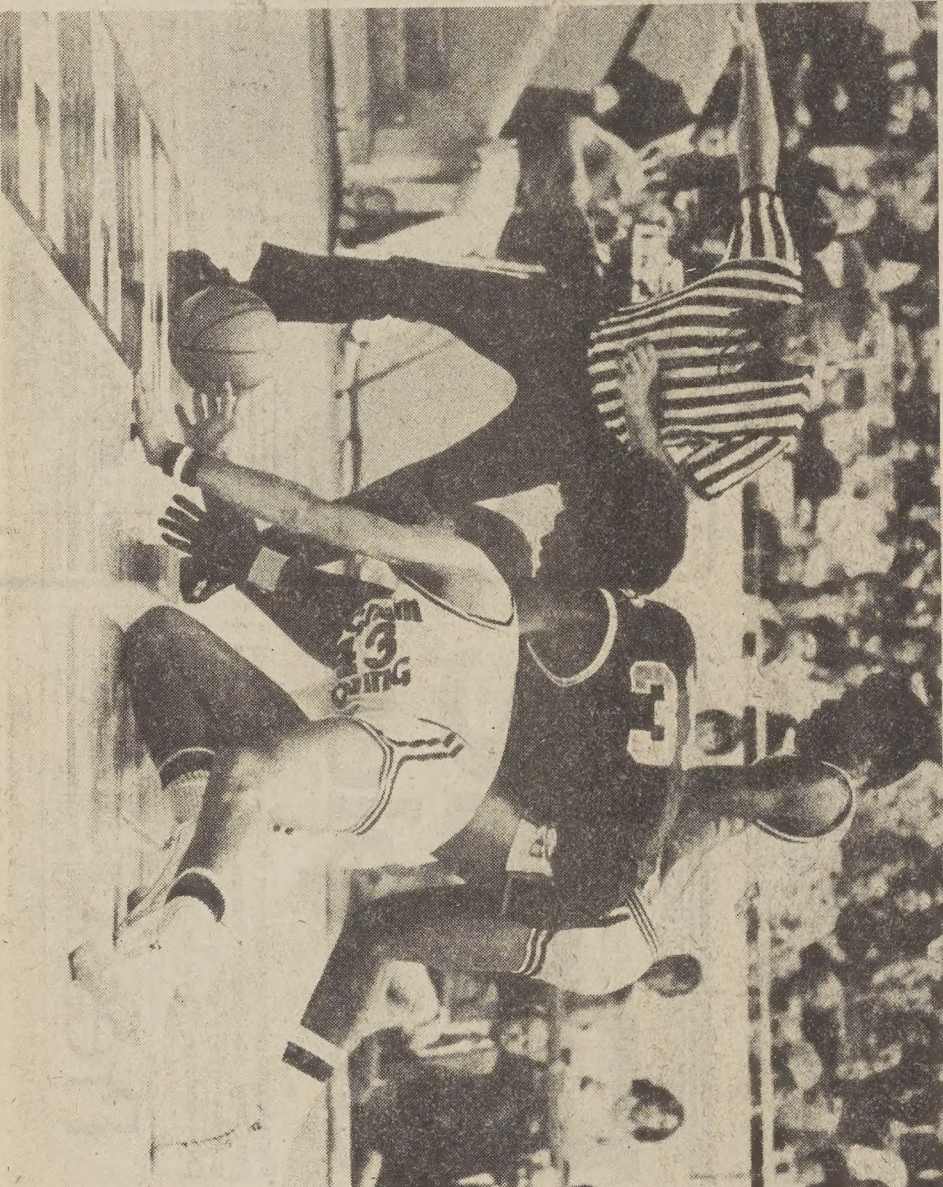
In the win over Utah State, Miss Gunn, the only Cougar in double figures against the Utes, was supported by guards Jan Peterson, with 12, and Jill Bollingbrook, with 15. Forwards Rosemary Jensen and Judy Hunter, both recovering from illness, added nine each.

Senior forward Debbie Freestone, whose high-pitched style of play ranges from aggressive to excessive, led the Cougars with five assists and four steals.

The Cougars, 5-3 on the season, handed the Aggies their eighth loss in as many games.



BYU's Glen Roberts and Keith Rice dive for a sideline ball against the Aggies 6-8 center Mike Santos in a hairy overtime Saturday.



Cougar freshman Danny Ainge, who led scoring for BYU with 23 points against the Aggies, looks for an opening around USU's Oscar Williams.

Resource conservation

was a serious concern of most Americans in 1977, as parts of the nation faced severe winters and dry summers. News reports throughout the year told of people trying to cut down on their use of water and electricity, some out of necessity, some out of concern for the future.

Conservation groups and power companies ran campaigns to teach people how to save on their fuel and electric bills.

Will the lessons they have learned stay with them?

Jim Jensen, water distribution supervisor at Provo City Water Department, says he thinks they will. "People, once they get into a habit of doing something, stay with it," he said. "I think it will carry over."

In the Provo City Power Department, Director Bud Bonnett said, "We've had more inquiries on energy conservation than ever before. People want to find out the economics of things before they do them now."

Marilyn Manning, home energy adviser at Utah Power and Light, said she doesn't have any figures on how much people tried to conserve, but she hopes the trend will continue. "Conservation is still very critical as far as utility is concerned," she said.

Utility experts agree that despite efforts at cutting back, resource consumption in this area continues to increase each year. "We're using more," Mrs. Manning said. "Forty years ago, it

Comparing monthly rates over the last three years, Bonnett noted in-

creases even during the "energy crisis." The average number of kilowatt hours used by a residential customer in July 1974 was 487, in 1977 it was 536. For September 1974, the average was 428, compared with 511 in 1977.

In December 1974, the average was 492, and in 1976, it was 515.

The average number of kilowatt hours may be almost the same in summer as in winter if the residence has air conditioning, or there is increased opening of refrigerator doors, Bonnett said.

A kilowatt hour is equivalent to 1,000 watts of energy consumed in one hour.

At Provo Water, Jim Jensen said water consumption in Provo was between 17 and 23 percent lower in 1977 than in 1976. Even at that, "people used approximately 272 gallons per day," he said.

The utility experts agreed one way to save on energy was to cut down on use during peak hours. Mrs. Manning said the highest demand for energy comes between 11 a.m. and 4 p.m.

The greatest strain on the generators occurs at that time because, "the second electricity is produced," it is consumed.

Peak hours vary seasonally and according to the weather, Bonnett said. "They normally fall between 10 a.m. and 1 p.m. in the spring,

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During winter it is bet-

down 5 and 6 p.m., while dinner is cooking," he said.

Bonnett gave some hints for cutting down on energy use during the winter. "Probably the biggest thing is to check doors and windows. Everyone could improve



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The Competitive Edge.

Gillman suggested some ways in which BYU students can help deter vandalism and aid in apprehending vandals. He advised students to always lock their cars and to park in well lighted areas at night.

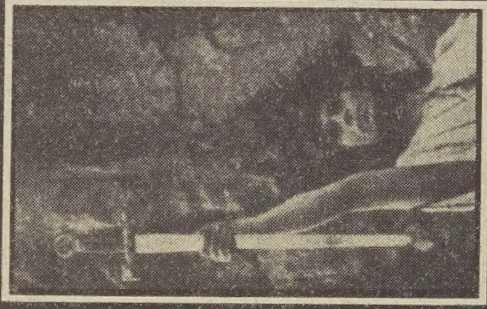
Gillman also advised students to "be watchful of your neighbor's property as well as your own. Help one another by being on guard, es-

you see something suspicious, report it. Try to get a physical description of the vandal and a license plate number, if possible. Every little bit of information can help us."

"I'd like to challenge anyone observing an act of vandalism on campus to immediately report it to our office," Kelshaw said. "The majority of apprehensions result from the cooperation of students, faculty and staff who are aware of vandalism and report it."

A security officer can

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three minutes after a call from a witness. Kelshaw said. When security is notified immediately after an act of vandalism is witnessed, the vandal is often still in the area and can be apprehended. In some cases, a witness has been able to detain the vandal until security can arrive.

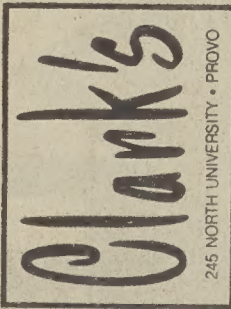
Students have much to gain by reporting acts of destruction and by aiding security in decreasing the amount of campus vandalism, according to Kelshaw. "If less money needed to be budgeted for repairing damage to university property, more money could be budgeted for improving the campus."

Student's sentence reduced

On motion of the city attorney, a wreckless driving charge incurred by a BYU student Dec. 7 was reduced to destruction of property at a review of sentence Thursday.

Rickie Wright, 2D-120 Wymount Terrace, was originally charged with reckless driving after he backed over a BYU Security Police scooter while an officer was citing the student's car. The car had been left running and unattended in front of the Abraham Smoot Administration Building.

Judge J. Gordon Knudsen suspended a six-month jail sentence and \$299 fine provided Wright goes on probation with Adult Probation and Parole for one year. As a condition of probation, Wright is to receive counseling and make restitution, Knudsen said.



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**By SYBIL ALGER
Monday Magazine
Writer**

Provo was sent back to the drawing board in its fight against the movie "Looking for Mr. Goodbar" Friday when Fourth District Court Judge George Ballif continued the case.

Ballif instructed City Attorney Glenn Ellis and Assistant City Attorney Dee Bradford to properly issue summons to the defendants in the case this week and return Thursday at 1:30 p.m. to continue the trial.

Attorney Robert Maack, representing Pitt Theaters, Ernest Hoffman, Pitt district manager, and Robert Bathey, manager of the Uintah Theater, told the

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**Memorial
services
planned**

Memorial services for Pamela Gabriel will be held today at 7 p.m. in the Neke Experimental Theatre, HFAC.

Miss Gabriel, a sophomore majoring in business at BYU from Schenectady, N.Y., was killed Tuesday when the snowmobile she was driving went over a 70-foot cliff north of Soda Springs, Idaho.

**Pilot lands safely on I-15,
no ticket given by police**

By **BRADLEY SHEPPARD
Monday Magazine
Writer**

While making a routine flight from California to Salt Lake City, a Utah man made an emergency landing on I-15 in Orem Friday night.

Bill Walls, 43, of Salt Lake had been in Tulare, Calif., visiting his children. Walls said he makes the trip in a club-owned four passenger Cherokee Arrow about every two or three weeks. He said he was flying

As he approached the Southbound lane north of the 12th South Orem overpass, his right wing hit a ski rack on a car driven by Steve Johnson, 29, of Mantu.

Johnson, a December 1977 graduate of BYU in elementary education, had been in Oregon for the holidays and was driving to Mantu with his

action for nearly an hour and Ellis protested that papers the defendants previously served on the city were also in error.

Judge Ballif replied, "If someone has you out on a limb and is attempting to chop it off, that's your problem."

A three-hour recess was granted so the city could do further research into the issue. When the hearing resumed at 2 p.m., Bradford listed three points which he felt would give the court jurisdiction. The third was the fact that Provo police officers had delivered summons to Pitt Theaters in Salt Lake and the Uintah manager during the recess.

Attorney Young then maintained that as employees of Provo, police



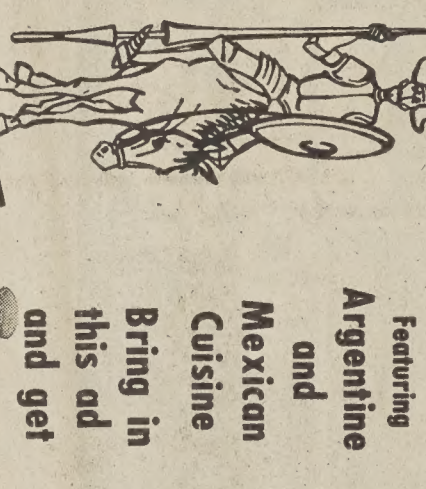
**Robert Bathey
...Uintah Theater
manager**

other agencies properly serve summons to all defendants and come back to resume the hearing.

"It would be an exercise in futility to go ahead at this time," he concluded.

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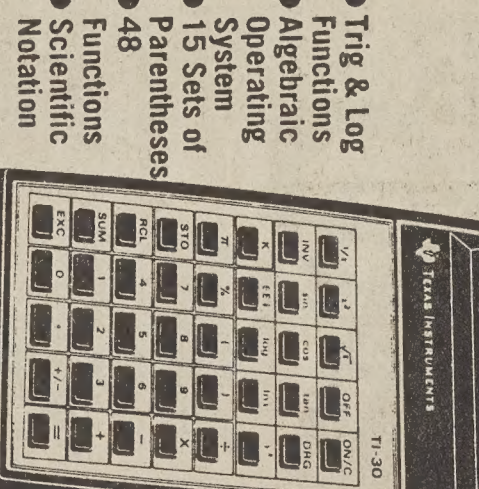
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said.

Johnson said there weren't many cars on the road at the time the plane touched down but, "there were alot right at that."

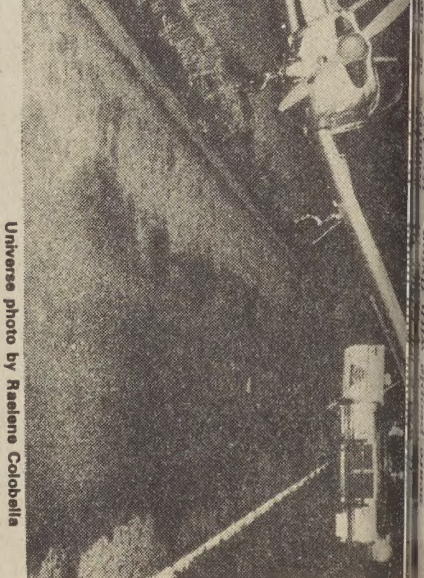
Johnson and some passers-by helped Walls push the plane to the side of the road.

The police couldn't issue a citation, Walls said, because only the FAA has jurisdiction over aircraft.

Apparently the plane ran out of fuel, but the state police wouldn't give permission to refuel

A Salt Lake City man made an emergency landing on I-15 Friday night when his plane ran out of fuel.

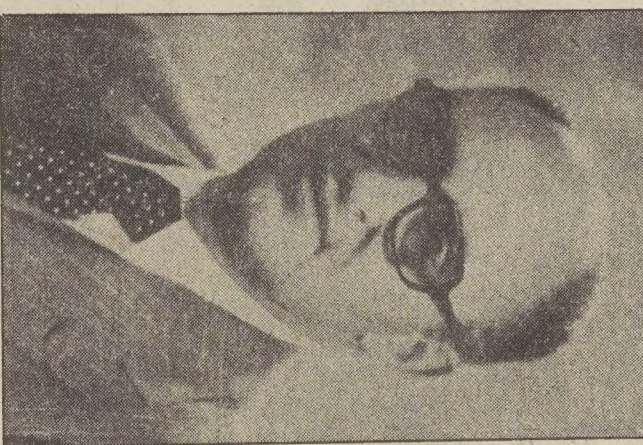
and fly the plane out. Traffic was backed up for more than a mile on I-15 as it was towed to the Provo Airport.



Unessee photo by Rastene Colapelle



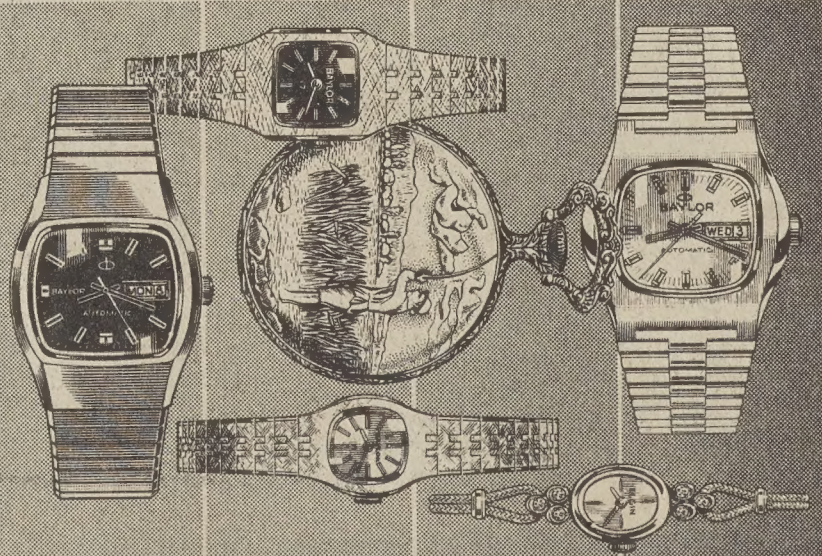
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and people who are flying saucers in 1934 then they today.

That was the year Orson Welles sent the nation into a screaming panic with his radio dramatization of H. G. Wells' "War of the Worlds." Since then, the public has been bombarded with every kind of alien orb the entertainment industry can concoct.

Hence, a formidable challenge faced screen writer Steven Spielberg. How do you take a tired old theme like UFOs and make a movie shocking enough to draw people

Kind." The key of course, is to create the illusion of reality. Orson Welles did it by using fictitious radio correspondents. Listeners simply could not distinguish the radio play from an Edward R. Murrow news broadcast.

The events portrayed in the novel "Close Encounters of the Third Kind" were based in part on actual reports. Dr. Hynek points out in his epilogue to the Dell Books edition.

The parasitic nature of the film is nurtured by Francois Truffaut's portrayal of Claude LaCombe, a no-

official designations for UFO Studies in Evanston, Ill. The center's director, Dr. J. Allen Hynek, says there have been over 1,100 reported "encounters of the third kind."

The events portrayed in the novel "Close Encounters of the Third Kind" were based in part on actual reports. Dr. Hynek points out in his epilogue to the Dell Books edition.

The parasitic nature of the film is nurtured by Francois Truffaut's portrayal of Claude LaCombe, a no-

viewer has doubts about Neary's sanity. (The character might have been a bit overplayed.)

On the other side of town, Jillian Guiler has a stake in the controversy. Her four-year-old son Barry has been snatched from his home through a dog door opening by a force which causes every electrical gadget in the place to go berserk.

Meanwhile, poor Roy Neary, (Richard Dreyfuss) an Indiana power company employee, is victimized by alien pranks. Neary faces the plight of the science fiction hero; he tries to convince skept-

tests taking place in Skull Valley, Utah in 1969?)

Spielberg (who also directs the film) and Dreyfuss have worked together before in "Jaws." Dreyfuss assumes his customary role of the grown-up kid, comically impetuous. He does a good job, but seems to have been typecast since appearing in "American Graffiti" four years ago.

Douglas Trumbull's spectacular visual effects enhance the illusion of reality. Trumbull puts us inside the cab of Neary's truck as the UFO looms up behind him. The viewer is more than mildly disturbed as the dashboard lights go out and as objects in the truck fly toward the roof in the midst of a blinding light and rattling road signs.

We are at the roadside as three luminous orbs whiz around a curb, hotly pursued by Indiana State Police. Later, a gasp is heard from viewers as they finally get a look at the mothership, fully as large as the entire landing base.

'Be friendly'

What do you say to a spaceman when you meet one? A farmer in the film displays a placard with the hastily scrawled words, "Stop and be friendly," but this may not be adequate. Watch for Spielberg's novel approach to the problem.

"Close Encounters" is a creative treatment of an old theme; entertainment is a copycat industry. Get set for a string of less stimulating extraterrestrial spin-offs. Another result may be a UFO scare unequalled since "War of the Worlds." More people are joining the ranks of the saucer watchers, including the honorable Jimmy Carter.

NASA recently turned down a request from the White House science advisor to investigate the UFO phenomena. In effect, administrators said they had no physical evidence on which to base an investigation, but they said they would keep an eye on the situation.

At any rate, see "Close Encounters," to experience the romantic enthrallment felt at the age of 12 when gazing at the star-saturated sky until 2:30 a.m. wondering what's really out there.



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	121	2	28850	U.S. SINCE 1845	3	3	6-10	17	6-10	PM	W	108	WHS	STEWART, D.
	170	2	28850	AMERICAN METEOR	3	4	6-10	17	2-00	PM	T	TH	WHS	ALLEN, J.
	170	2	28850	AMERICAN METEOR	3	4	6-10	17	2-00	PM	W	TH	WHS	ALLEN, J.
*157	170	2	28850	AMERICAN METEOR	3	4	6-10	17	2-00	PM	W	TH	WHS	ALLEN, J.
	170	2	28850	AMERICAN METEOR	3	4	6-10	17	2-00	PM	W	TH	WHS	ALLEN, J.
	170	2	28850	AMERICAN METEOR	3	4	6-10	17	2-00	PM	W	TH	WHS	ALLEN, J.
	170	2	28850	AMERICAN METEOR	3	4	6-10	17	2-00	PM	W	TH	WHS	ALLEN, J.
*157	170	2	28850	AMERICAN METEOR	3	4	6-10	17	2-00	PM	W	TH	WHS	ALLEN, J.
	170	2	28850	AMERICAN METEOR	3	4	6-10	17	2-00	PM	W	TH	WHS	ALLEN, J.
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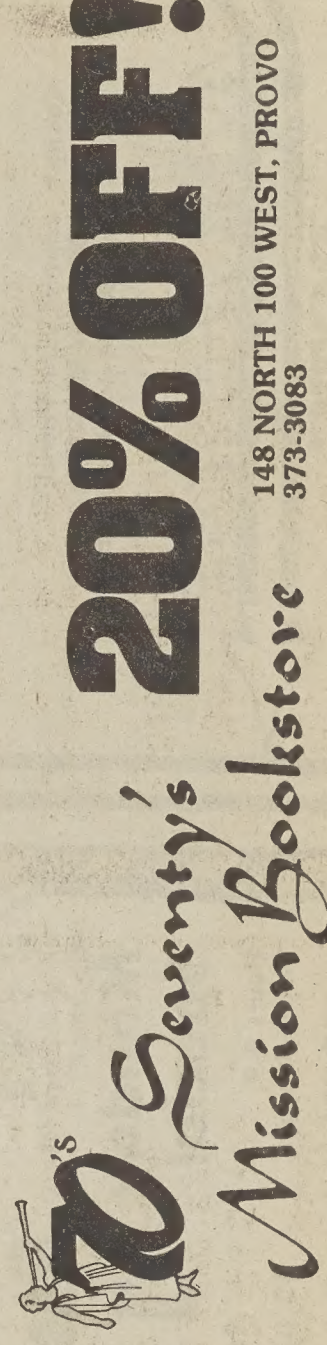
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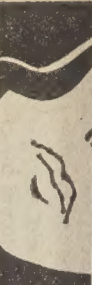
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By **SHERI EYRE**
Monday Magazine
Writer

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"crease" in vandalism "will continue because each year additional enrollment, conferences and courses sponsored by the university bring more people to BYU."

Retaliation

People are reluctant to report vandalism because "they fear retaliation from the vandal or assume someone else has already reported it," Kelschaw said. He cited an incident in which a person arrested for breaking a car window retaliated by breaking the windshield of the witness.

Vandals are apprehended in about 20 percent of the reported cases, Kelschaw said. Nearly one half of those apprehended are BYU students, he noted.

On the Y campus, vending machine damage is the most frequent act of vandalism. Damage results when people try to force the doors open to get

something for nothing, attack the machine for taking their money without delivering merchandise or insert slugs of Canadian nickels, Kelschaw said.

"A lot of the problem is created by non-affiliates of BYU, such as teens attending conferences and youngsters attending scout powwows," he said. "But the large amount of vandalism to vending machines in campus dorms suggests that BYU students add to the problem."

Most people who break into a vending machine to get a 20 or 30 cent item "don't realize the dollar amount of damage they've caused," Kelschaw added.

No service

A broken machine costs nine to ten dollars for parts and labor to repair, explained Lamar F. Evans, assistant director of food services. "But the worst thing is that the machine is out of order for the honest customer who is depending on the machine for his meal."

Evans said that some people think "more power to you if you can get something from those robbers." But he noted that some students are willing to get involved, such as one student who followed a vending machine vandal all the way to Carson's Market, where he called for a security officer.

Another serious and costly offense is putting soap, detergent and food dyes into campus fountains, according to Wendy L. Jarvis, superintendent of grounds and services. These pollutants contain nitrogen, which causes the algae and moss growing in the water to grow rapidly and blacken the fountains.

Soap suds

Jarvis said that the fountain in front of the Administration Building is often soaped, and once it was soaped four times in one week. Approximately \$300 and the labor of several persons working one to one and

one-half days are required to drain and scrub the pool.

"We used to have a fine collection of water plants in the ASB fountain," Jarvis said. "But they had to be removed because the frequent soaping was killing them."

Those caught for soaping the fountains have usually been BYU students, Jarvis said. "It's an act so juvenile as not to be worthy of their age and maturity," he said. "But since the campus is property paid for by students through tuition and titling, such damage to fountains is like a dirty bird messing his own nest."

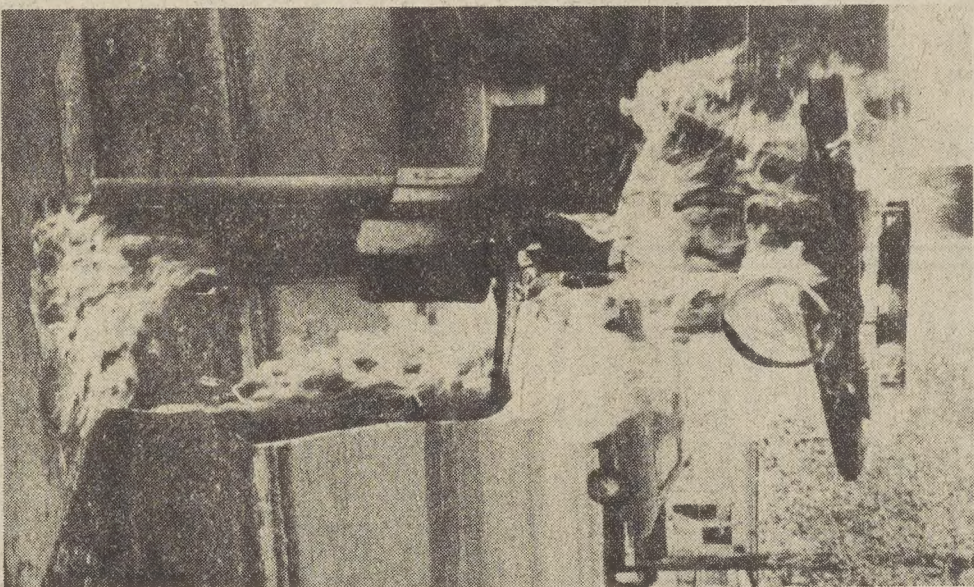
"Don't pollute the fountains," Jarvis said. "Talk against it. If you know of anyone who has soaped the fountains, report them to security. We'd love to have names so restitution could be made."

When an act of vandalism is committed on campus, the Physical Plant or Auxiliary Maintenance prepares a cost estimate for the damage done, Kelschaw said. If the case goes to court, this information is shared with the appropriate court officials and the court orders restitution at the time of sentencing.

Discipline

BYU students found guilty of vandalism are referred to university standards for appropriate disciplinary action, Kelschaw said. According to Gerald J. Dye, chairman of University Standards, such action includes requiring the student to make full restitution. Often the student is put on probation and sent to court.

University Standards develops an individualized program for each student placed on



Photograph by Ron Mason
This phone booth was destroyed when vandals set it on fire. Damages totaled \$1,000.

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New bank in Orem plans grand opening

Grand opening activities begin today for the new Utah Valley Bank in Orem.

The bank will be occupying a building at 1220 South State across from University Mall. The building has 3100 square feet on each of two levels and features a center-raised cove-beam ceiling. The two vaults have walls of concrete 18 inches thick and reinforced with three layers of steel.

There are three drive-in windows in addition to night walk-up and depository inside and out. Clark Bronson, Utah wildlife painter and sculptor, will make personal appearances at the grand opening on Thursday and Friday from 11:30 a.m. until 2:30 p.m.

Grand opening activities will include a continuous performance of Bronson's film, "Wild Country." Fifteen pieces of Bronson's latest work are also scheduled to be shown today through Friday from 8:30 a.m. to 6 p.m.

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INDEX NO. CREDIT

DEPT. CAT. #

CLASS

FIRST

cent a book by its cover. At New Studio Publishers, the cover's all there is. The firm specializes in gag books that carry the title, "All I Know About —," He chose, quixotically, "All I Know About Mia, by Andre Previn."

Actor Burt Reynolds has ordered dozens. He sent "All I Know About Comedy" to comedians Carol Burnett, Mel Brooks and Dom DeLuise. Talk-show whizzes Merv Griffin and Mike Douglas got "All I Know About TV Hosting."

For instance, if you want to give one to your Uncle Jack, the golf nut, you might pick: "All I Know About Putting, by Uncle Jack." He places it casually on his coffee table where his friends pick it up and gasp: "Jack, I didn't know you'd written a book!" Then they open it and find — a bookful of blank pages.

Mammy Ayan and Ollie Hartwell say they've sold more than 3,000 of the trick tomes in less than three years. But they say the gag books will remain strictly a sideline to their commercial art business.

"It's a pastime more than anything. We haven't gone ape," says Ayan. "I think it would lose its appeal."

be cheeky
follow the scent
gloss over
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probation for vandalism. The program is designed to prevent the student from committing the act again. Dye said. Specifically, the student may be prevented from representing the university in any activity such as sports or drama.

Standards may also require the student to receive counseling from a professional or branch president. In some cases,

the student is asked to withdraw from school after a second offense.

Most cases of campus violence are misdemeanors, Kelshaw said. A misdemeanor carries a maximum punishment of \$299 and six months in the county jail plus restitution.

Felony

However, some cases are more serious. For example, an unknown vandal recently caused \$400 worth of damage to a piano in the Harris Fine Arts Center. Kelshaw said that if caught, the vandal could be prosecuted for felony.

The maximum penalty would be a year in jail and a fine of \$1,000.

In severe cases, people who have vandalized BYU are not affiliated with BYU and business windows, he said. "Last year

Vandals destroy property at seven locations near Y

any noticeable increase of vandalism in Provo in recent years," Lt. Gillman noted. One area where vandalism has decreased is on Center Street, which was closed off to night traffic last

been banned from campus, Kelshaw said. Should they return to BYU, security may arrest them for trespassing.

Vandalism has always been a problem in Provo, according to Lt. Bud Gillman of the Provo City police detective division. The biggest problem is breakage of walls and throwing eggs at cars, Gillman noted,

"An egg can really do harm to paint if you don't get it off quickly," he said. "A substance in egg oxidizes paint."

A person can be

(Cont. on p. 16)

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SUNDANCE



Acting under Hawks' direction, Walter Brennan, John Wayne and another actor portray a scene in "Red River." Wayne, hearing of Hawks' death said, "...I never enjoyed working for a man as much as I have for him."



Hawks had the ability to discover new talent. Lauren Bacall was a fashion model before she starred in "To Have and Have Not" with Humphrey Bogart.

● Hollywood legend remembered

(Cont. from p. 3)

less what to do. John Ford started John Wayne in "Stagecoach." Wayne had very little acting to do. And when Ford saw my "Red River," he said, "I never knew that big fellow could act." And he put him in about three pictures in the next two years — made a big star out of him. John Wayne has just come to be recognized for the good actor that he is. I've always thought he was a good actor."

Ford in later years would refer to Wayne as "the most natural actor there is."

"No man received less kudos for his work than Howard Hawks," said the Duke on hearing of the producer-director's death. "And I suppose I never enjoyed working for a man as much as I have for him."

Hawks' filmic style has been the key to his success and enduring quality among the casual viewer and the film scholar alike. It is simple, unpretentious, and devoid of conscious political "statements." "I'm interest in story," Hawks explained. "I'm interested first in the action and next in the words they speak. If I can't make the action good, I don't try to use the words."

"Yet," writes film critic Manny Farber, "no artist is less suited to a discussion of profound themes than Hawks."

The Hawisian hero is one who unabashedly goes through anything and against all odds at achieving an honorable victory either in a tense situation or up against an antagonistic character. His repeated depictions of fraternal bonds between men facing a hostile environment represent some of his greatest work on the screen.

"The durability of Hawks' films," wrote Peter Dyer, "as in the way that they have a mysterious life of their own going on under their familiar facile surfaces."

Hawks' western bravura for the strong hero accounted for his dislike of Fred Zinneman's "High Noon." "It's phoney," Hawks said in an interview with Time's Richard Schickel. "The fellow (Gary Cooper, the sheriff) is supposed to be good with a gun. He runs around like a wet chicken trying to get people to help him. Eventually his Quaker wife saves his guts. That's ridiculous. The man wasn't professional." Seven years later in 1959, Hawks took the opposite approach

and made the highly successful film, "Rio Bravo" with John Wayne and Dean Martin.

"His marvelous blend of action and morality is probably the secret of his genius," said French film critic Jacques Rivette. "It is not an idea that is fascinating in a Hawks film, but its effectiveness. A deed holds our attention not so much for its intrinsic beauty as for its effect on the inner workings of his universe."

Hawks is known for other revolutionary developments in film. When he wrote the dialogue for and directed "The Dawn Patrol" (1930) about World War I aviation, he was severely criticized by Warner Brothers executives for his understated, naturalistic approach to the story and the then novel use of overlapping dialogue. Notwithstanding, the picture was the biggest money-maker of the year. His films alone, however, do not reveal the sum total of his life's work. Hawks collaborated on story and dialogue on at least 70 other scripts, including "Red Dust" (1932), "Gunga Din" (1939), "Gone With the Wind" (1939), "The Outlaw" (1943), and the Josef Von Sternberg films, "Underworld" (1927), "Morocco" (1930) and "Shanghai Express" (1930).

"On the screen and in person," wrote Schickel after his interview with Hawks, "he wants you to come to him, discover the merits in his work and in himself which he knows are there. He will not sue for attention or favor. And if you miss out, that's your tough luck."

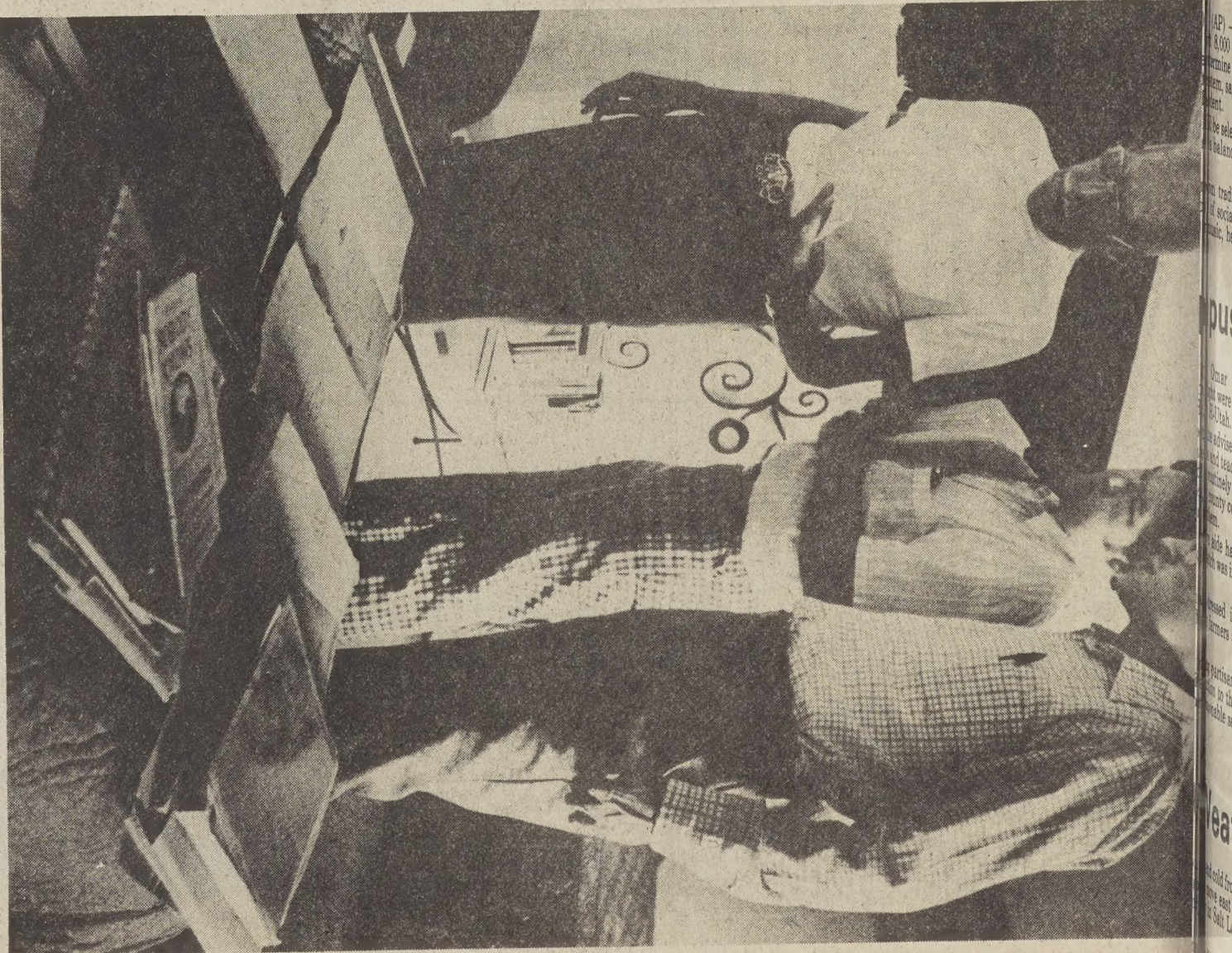
Fortunately for us, the films of Howard Winchester Hawks remain to entertain, enrich and enlighten and the materials which help document the memory live on in the archives at BYU.

Sitting in Hawks' home in Palm Springs last April, we were impressed with the film-maker's lingering vitality, even in the twilight of his years. And we shall always cherish the words he wrote for us above his autograph in a book about his career, a line Walter Brennan uttered in "To Have and Have Not" ...

"Wuz you ever stung by a dead bee?"

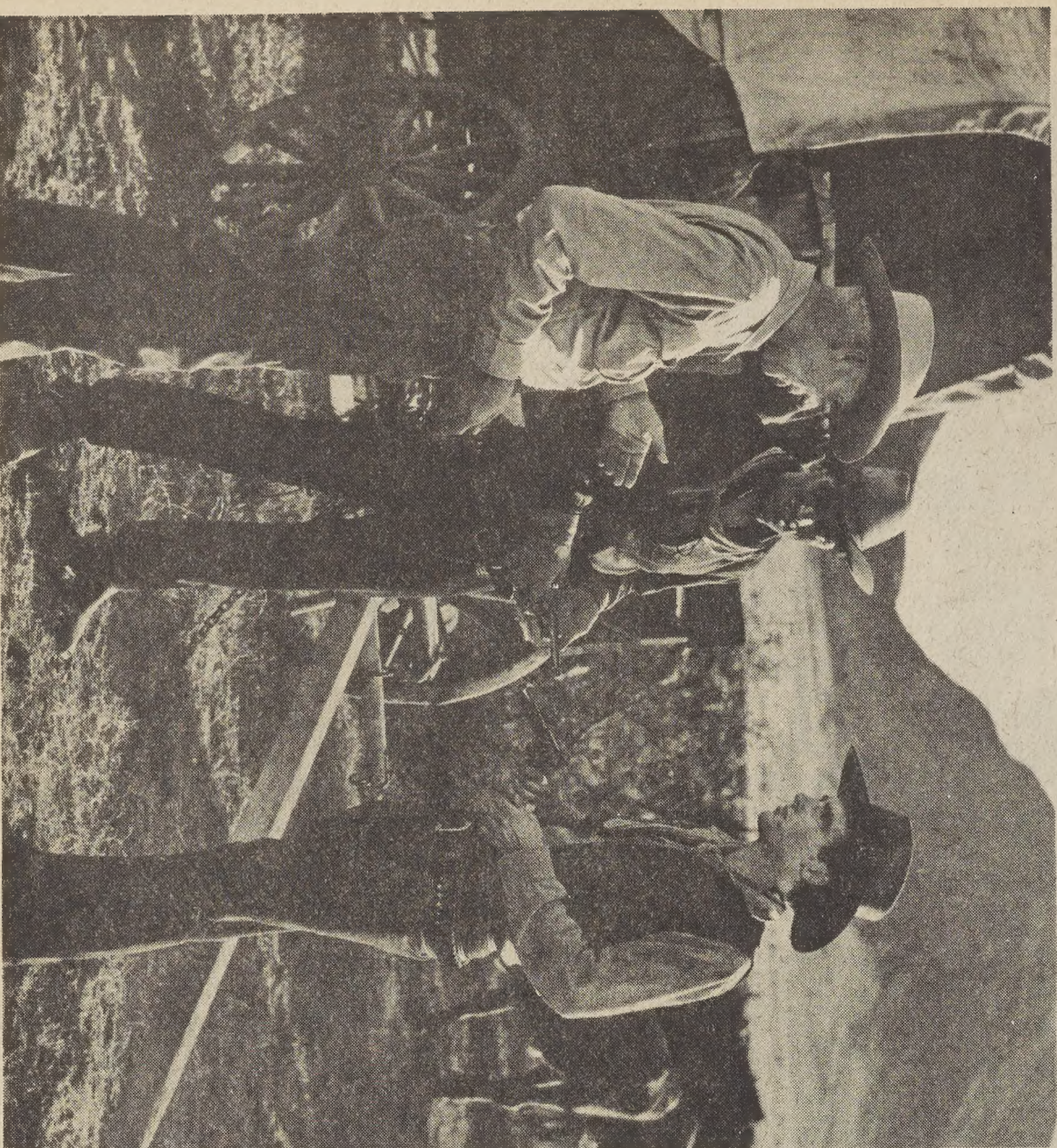
And when we read Hawks' bold scrawl, we will always remember Lauren Bacall's husky comeback...

"No! Wuz you?"



Photograph by Nelson Wedsworth

Hawks, BYU curator of archives and manuscripts Dennis Rowley and James D'Arc survey part of the collection Hawks donated to BYU. Included in the collection are manuscripts, scripts, still photos and other artifacts which represents 27 years of film-making.



Here Hawks gives directions to John Ireland and Montgomery Clift in another scene from "Red River."



John Wayne starred in another Hawks' film, "Hattari!" Speaking of Wayne, Hawks once said, "In making Westerns I've worked just with John Wayne. He is by far the best."